

Street art: a modern trend, an opportunity for self-expressions or a form of art?

English Language Acquisition Phase 6 Summative Assessment Task

Important Reminders

Unit title

Telling Tales from different cultural perspectives

Key concept

Creativity

Related concepts

Stylistic choices

Purpose

Global context

Personal and cultural expression: *Artistry, craft, creation, beauty*

Statement of inquiry

Narratives are creatively and purposefully crafted to express oneself and one's culture.

Instructions to students

Study the following sources below

"Graffiti is ugly, stupid and threatening – there's more creativity in crochet."

<http://www.theguardian.com/artanddesign/jonathanjonesblog/2015/mar/13/graffiti-ugly-stupid-threatening-ruining-world-david-lynch> accessed 12 February 2016

"Mobile lovers by Banksy." <http://www.stencilrevolution.com/banksy-art-prints/mobile-lovers/> accessed 10 February 2016

"Paintings on the face of brick" by Javairia Henry. <http://www.pbs.org/newshour/art/weekly-poem-graffiti/> accessed 10 February 2016

Image

<https://theartstack.com/artist/banksy/mobile-lovers>

Answer the following questions in the space provided. Use your own words as much as possible.

Refer as closely as possible to the texts, justifying your answers and giving examples when asked.

Dictionaries are not allowed to be used in this task.

Answer the questions in English.

You have 70 minutes to complete the task.

Assessment

Criterion B: Comprehending written and visual text, phase 5

Source

Middle Years Programme Language Acquisition Guide. © International Baccalaureate Organisation, 2014, p.p. 83-84

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1-2	The student: i. has difficulty analysing information or main ideas and supporting details; is not able to draw conclusions ii. has difficulty analysing basic conventions including aspects of format and style, and author's purpose for writing iii. engages minimally with the written and visual text by analysing few ideas, opinions and attitudes; has difficulty making a response to the text based on personal experiences and opinions from a global perspective. The student shows limited understanding of the content, context and concepts of the text as a whole.
3-4	The student: i. analyses adequately and draws some conclusions from information, main ideas and supporting details ii. analyses some basic conventions including aspects of format and style, and author's purpose for writing iii. engages adequately with the written and visual text by analysing some ideas, opinions and attitudes and by making some response to the text based on personal experiences and opinions from a global perspective. The student shows some understanding of the content, context and concepts of the text as a whole.
5-6	The student: i. analyses considerably and draws conclusions from information, main ideas and supporting details ii. analyses most basic conventions including aspects of format and style, and author's purpose for writing iii. engages considerably with the written and visual text by analysing most ideas, opinions and attitudes and by making a response to the text based on personal experiences and opinions from a global perspective. The student shows considerable understanding of the content, context and concepts of the text as a whole.
7-8	The student: i. analyses thoroughly and draws conclusions from information, main ideas and supporting details ii. analyses basic conventions including aspects of format and style, and author's purpose for writing iii. engages thoroughly with the written and visual text by analysing ideas, opinions and attitudes and by making a response to the text based on personal experiences and opinions from a global perspective. The student shows thorough understanding of the content, context and concepts of the text as a whole.

Source 1

“Graffiti is ugly, stupid and threatening – there's more creativity in crochet.”

<http://www.theguardian.com/artanddesign/jonathanjonesblog/2015/mar/13/graffiti-ugly-stupid-threatening-ruining-world-david-lynch> accessed 12 February 2016

David Lynch, that champion of the arts, says graffiti is ruining the world. And he's right – this hypermasculine display is destroying our environment

It's a familiar scenario. Older person gets angry with modern world and rages against the visual white noise of graffiti that is, well, everywhere these days.

Only this time the angry old man is film director David Lynch, whose surrealist pedigree and bizarre sense of style make his condemnation of graffiti difficult to dismiss as mere grey-haired grumpiness. Lynch says graffiti is ruining the world and making our planet ugly. He's right, of course. The fame of street artists like Banksy and a general sense that graffiti is the natural art expression of the kids crushes dissent about this guttural art form. We are all subdued by it. We go along with it, so as not to seem uncool, daddyo.

But how much graffiti actually adds anything to the world? It takes someone – a sunshakably avant garde in his credentials as Lynch – to state the obvious, that scrawled and spray-painted inchoate messages on every corner of every city do not actually enrich our world.

The vast majority of graffiti is ugly, stupid and vaguely threatening. A tiny portion of it is witty or creative. It is the dreck, not the rough diamond art, that most of us encounter most of the time. And we have learned to put on a forced grin and tell ourselves it is the look of our time.

Graffiti is a pretentious subcultural backbeat that is replicated everywhere in much the same style, the same chunky lettering and coded messages. It is boring and expresses a generalised contempt for community, kindness, and the weak. How can leftists like this stuff? After all it is so blatantly hypermasculine, aggressive and destructive of people's desire for a decent environment. It is in fact proof that men are still in charge of the world. There is far more creativity and craft in, say, crochet but because that is traditionally seen as a “feminine” activity no one bends over backwards to praise it as art. But graffiti, associated as it is with alienated young men, is treated with absurd reverence by people who should know better.

So congratulations to Mr. Lynch. He knows how to aim a grouch. It was high time someone stood up to the vile oppression that is graffiti.

Source 2

Image

<https://theartstack.com/artist/banksy/mobile-lovers>

Text

"Mobile lovers by Banksy." <http://www.stencilrevolution.com/banksy-art-prints/mobile-lovers/> accessed 10 February 2016



In this piece Banksy shows the common trend in society with smart phones and relationships. Mobile lovers is an extremely popular piece which is ironically received massive exposure on social media.

The story about the piece is pretty interesting as Banksy painted it outside of a boys club in Bristol and the piece was sold shortly thereafter. Talk about having a good day when Banksy stops by to drop some work on your front door. The work sold to a private collector for the incredible sum of £403,000, yeah you read right. Banksy never seems to amaze, the "Mobile Lovers" work is no different.

Source 3

"Paintings on the face of brick" by Javairia Henry.

<http://www.pbs.org/newshour/art/weekly-poem-graffiti/> accessed 10 February 2016

Tell the story of a man and this chick
He loved her but she could not see
That the street was his canvas
His part of history
He ran to his place in the darkest of night
Ready with his paint to take on the fight
Tell about the memories of the friend he had
Who fell victim to violence from a fellow gang lad?
Carving the names of the fallen ones
Who were put down by the blast from a gun?
Senseless, foolish he thought in his head
So many young ones, so many dreams lost
Dead
Over to this neighborhood notorious for
Going to any length to settle their score
He sprays "Peace and Harmony"
But they only know brutality
He runs to the side of this house he loves
Where he paints the face of a thousand doves
He hopes these doves will show this city
That killing each other is just plain silly
Crying for the brother that he knows
Who will never be the same because of his foes
Crying for the daughter he hears at night
Who will never know her father because of a hood fight?
This street historian leaves a piece of his heart
With every spray stroke of his street art

He runs to a park where he once played
And goes to the bench where he once laid
He remembers the stories of the people he knew
There are not many left, just so few
We go back to the building with the story of
The street artist and the girl that he loves
Going out on his night time visits
To paint his personal city exhibits
The District of Crimes as they call it now
The street artist depicts this the only way he knows how
He shows the city as no one knows
The festivals, the lights, the cultural shows
The diversity, the love, the mixing bowl
The love of his city as a whole
The piece of his heart, the art of his soul
We follow the artist back to the brick
Where he tells the story of him and this chick
The nighttime life that she didn't know
Where the artist put on his art show
The street he loves
The city he craves
Tells the artist that is unknown
This is the life
This the art
Through the graffiti
This is his heart

Word count: 913 words

Strand i

Evaluate and draw conclusions from information, main ideas and supporting details

1. Compare the three texts above. What conclusions are made by the authors about graffiti?
Refer to the texts to support your judgements. (3 points)

2. Based on the visual image (Source 2) what do you think about the “common trend in society with smart phones and relationships”? How culturally specific is the trend? (2 points)

3. Which craft form is compared to graffiti and why is this craft form not praised as art? (1 point)

4. Analyse the texts to explore on three commonly shared aspects that illustrate the importance of street art as an urban cultural phenomenon. (4 points)

Strand ii

Interpret the author's choice of style, format and ideas to suit an intended audience and purpose

5. How may the reader's perception of Banksy's work be influenced by the reference to "the fame of street artists" made in Source 1? (2 points)

6. What is the tone of “Paintings on the face of brick” by Javairia Henry and what does it tell us about the meaning and the creator’s attitude towards street artists? (2 points)

7. Comment on the author’s vocabulary choice in the following extract from “Graffiti is ugly, stupid and threatening – there's more creativity in crochet”: “Graffiti is a pretentious subcultural backbeat that is replicated everywhere in much the same style, the same chunky lettering and coded messages”. How does the vocabulary choice suit the intended audience and purpose? (3 points)

Strand iii

Engage with the written and visual text by evaluating ideas, opinions and attitudes and by making a response to the text based on personal experiences and opinions from a global perspective

8. If you were reciting “Paintings on the face of brick” by Javairia Henry, what tone would you choose and why? (1 point)

9. What is your perspective on the street art? Refer back to the points made and examples given in the texts, as well as your personal experiences, to illustrate your opinion. (3 points)

10. What important message would you communicate to the people of your age in the city you are living if you were given this opportunity? Would you use graffiti or any other art form to communicate the message? How would your final product look like? Please, specify. (3 points)

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to exemplify marking standards
and are for in-school use only.